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ABSTRACT

The handbook on Adventures in Movement for the Handicapped (AIM) gives information about general organizational goals and suggests activities for use by volunteer teachers with blind, deaf, crippled, cerebral palsied, mentally retarded, and autistic children at five ability/age levels. General Information given about each handicap usually includes types of conditions, causes, incidence, and associated defects, as well as terminology and teaching hints. A specific outline for the AIM method of movement education gives a breakdown of each class period in terms of basic exercises, locomotor movements, rhythmic dance patterns and creative movements. Provided are numerous activities and teaching suggestions, such as using the Simon Says game to help crippled children focus their attention and use eye contact. Modifications of the AIM method for use with particular handicapping conditions are detailed, such as utilizing large and small cardboard circles as visual aids to help hearing impaired children develop rhythmic clapping and tapping patterns. Also suggested are steps to follow if a child has a seizure. (LH)

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AIM

Adventures In Movement For The Handicapped

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"Although Their World Is Limited - They Still Want To Belong"

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AIM FOR THE HANDICAPPED
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This handbook of information on AIM has been compiled to aid those working with handicapped children. In an organization such as ours, no one person or persons can take credit for it's accomplishments. It is only when all who are concerned join together with their heads, hearts and hands can we develop a better way of life for the handicapped child. The AIM Method is proof that this can be done.

Starting in 1958 many dedicated doctors, educators, dancers and teachers have given of their knowledge and time to develop the AIM Method. It has been tested and tried and we know IT DOES WORK! We express our deepest gratitude to each one who has contributed so graciously.

Childrens lives have been touched, changed and made better because there is AIM For The Handicapped. We hope in using this information contained here you will be a better teacher.

We close our eyes and dream of a better tomorrow for "our" special children - but we open our eyes and hope, through AIM to make these dreams a reality.

Jo A. Geiger
National Executive Director
AIM For The Handicapped, Inc.

INTRODUCTION

AIM, Inc. is a national non-profit organization dedicated to teaching movement to blind, deaf, retarded, crippled and emotionally disturbed children. AIM volunteer teachers across the country, go into schools for the handicapped, each week, to help children with the tried and proven AIM Method.

HOW WE OPERATE

Since the founding of AIM, Inc. in 1958, our goal has been to make AIM Training available to every handicapped child because we do believe that every child, regardless of his handicap deserves the opportunity to achieve his highest potential in life. There is never a charge for AIM's service. Funds are derived through donations from individuals, private foundations, clubs, organizations, businesses and special fund raising projects. We do not receive federal funds and we are not supported by United Fund. Contributions to AIM are tax deductible.

WHAT WE DO AND WHY

BLIND: The volunteer AIM teacher is determined to create, through movement, better posture and coordination in the sightless child. Without the advantage of being able to see space the blind child has no conception of it. The only way he can be shown space is to feel it and the only way he can feel it is to move around in it. AIM encourages and increases his desire to move, with his head held high toward a more normal life.

DEAF: The AIM volunteer penetrates the lonely, silent world of the deaf child by stirring the inner rhythm through outer movement. The

child learns to "hear" from his finger tips. He feels rhythm in the drum and other instruments and sees the rhythm of the AIM teacher's movements. The awakened rhythm becomes apparent in every aspect of his life, especially to the speech therapist who detects a lessening of hesitation and the beginning of a rhythmical flow.

CRIPPLED: For the child who is crippled, AIM creates a desire to move. Using the basic dance steps, the AIM teacher encourages the child to move even if he must remain in a wheel chair and keep time to the music with his head or arms. He may move on crutches or with braces but he is moving and each movement is a form of progress. Each time the tiny muscles are used, a little strength is developed.

RETARDATION: To the retarded child, AIM instruction may mean the difference between a life of sitting and staring or becoming a useful member of society. It may be the difference between the common problem of obesity and just plain laziness or a more easily managed body and a real zest for life, however simple that life may be. Last but certainly not least, of benefits for the retarded, AIM is often able to discover hidden talents in dance and music and for the first time in his life, qualified success is his.

VOLUNTEER AIM TEACHERS

Anyone with a love and concern for handicapped children can become an AIM teacher. All volunteers are required to take twelve hours of training before being certified as an AIM teacher by the national AIM office. You must be willing to donate a minimum of one hour each week to teaching.

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ANNUAL NATIONAL AIM SEMINAR

Each year a national one week Seminar is held. This is for all who

are interested in working with the handicapped. The Seminar staff consists of specialist in the various handicaps. Participants have an opportunity to observe the specialist work with children, participate in the class activities and express their ideas and ask questions. The AIM Seminar is a good place to establish valuable contacts and lasting friendships. For information on time, place and cost, contact the National AIM office.

AIM TRAINING CENTER, 945 DANBURY ROAD, DAYTON, OHIO 45420

Children who are pre-school age or too severly handicapped to be in a school environment, are brought to the AIM Training Center (A.T.C.) each week, to receive AIM Training. Also, the National offices of AIM are housed in the center. We invite you to visit A.T.C. when you are in the area.

AIM FILM

"MAYBE TOMORROW" is a 28 minute, 16MM color film telling the AIM story. The film, narrated by Gene Kelly and sponsored by the Junior League of Dayton, Ohio, Inc. is available on a rental basis to clubs, organizations and individuals. "MAYBE TOMORROW" is made to television specifications and has been shown on television throughout the country. For further information contact the National AIM office.

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MENTAL RETARDATION

What is Retardation? Mental Retardation has been designated by various terms and defined in many ways. Reduced to its simplest form, mental retardation stands for a subnormal intelligence and a reduced capacity for learning.

Types of Retardation:

A. Mongolism or Down's Syndrome: Characteristics of this type of child are a short neck, chubby fingers, a curving little finger, slanting eyes and a straight horizontal line on the palm of the hand. Mongolism is now thought to result from abnormal chromosomal groupings in body cells from the time of the fertilization of the ovum.

B. Brain Damage or Exogenous: This type of child may look normal in his features but the behavior patterns and learning ability is deficient. Many times these children are multiple handicapped.

C. Microcephalus: These children are usually very small in size. The number and quality of the physical signs vary from case to case and the amount of intellectual retardation also varies.

D. Hydrocephalic: These children will vary in degree of retardation. Some may function on a reasonably good level. Others are so severely affected as to be unable to function at all.

E. Phenylketonuria or PKU: PKU is an intolerance of a certain type of protein causing brain damage.

Psychological Examination play an important role in recognition of mental deficiency. The mental age (MA) is determined by psychometric test and the intelligence quotient (I.Q.) is calculated as the ration of the mental age to the chronological age (C.A.)

Terminology: I.Q. - Average 90 to 110. Educable Mentally Retarded (EMR) 50 to 80. (Maximum mental age of 7 to 10 years at maturity.) Trainable mentally retarded (TMR) 30 to 50 (Maximum mental age which approaches 3 years or less in adulthood.)

Statistically: 1 mentally retarded child is born every 5 minutes: 126,000 are born every year, 4,200 (1 out of every 30) will be profoundly retarded and unable to care for themselves. Approximately 12,000 (4 out of 30) will remain intellectually below the seven-year level. 110,000 (the remaining 25 out of 30) are those with mild retardation. Out of an estimated 214

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million population, 6.4 million fall below the average intelligence level. Mental retardates and the families they affect, add up to about 15 to 20 million people; about 10% of our entire population.

Mental Retardation is one of the most challenging problems of childhood. It affects not only the child but also his family and the entire community. He is no longer kept behind closed windows and locked doors but is a vital part of our everyday life. We still know so very little of the ways of retardation but we do know he can be helped.

REMEMBER - A warm understanding of the retarded child will get us much further than just a cold definition or classification.

OUR AMAZING SUCCESSES WITH RETARDED CHILDREN!

Pete, with an I.Q. of less than 25, didn't speak. It's not that Pete couldn't speak, Pete didn't speak. He didn't communicate. Pete just sat in a chair and stared. One day an AIM Teacher said, "I think I can help Pete." No one had been able to help him in all of his fourteen years.

The next week the volunteer said, "Pete, I've brought you a gift." No visible response. From the box she took a pair of black, shiny patent leather tap shoes. Pete's eyes got very big. She put them on his feet. The "click", "click", "click" sound of the taps appealed to him as he walked. The teacher did a little something with her feet and Pete did exactly the same thing. "Count one, two, three - one, two, three as you do the tap." Pete did the step but made no audible sound. "No, Pete, you must count." Pete silently folded his arms and shook his head. "Pete, you say one, two three or I take my shoes back home." For a long time Pete looked at the shoes, looked at the teacher, then back to the shoes. Finally, he looked up and said, "Un, two,three, now, let's dance."

A whole new life began to unfold for Pete. The volunteer teacher had unlocked the door for one more retarded person. Soon Pete learned to count to one hundred. Today he is a young man stacking groceries in a small store, making his own living, being a responsible person in the community.

CEREBRAL PALSY

What is Cerebral Palsy? Cerebral-----brain. Palsy-----interference with control of movement. TAken together, cerebral palsy is a condition of abnormal muscle control caused by disease, injury or [illegible] to the brain. Since all muscular activity is controlled by nerve cells in the brain, when some of these cells are damaged, the result is cerebral palsy.

Types of Cerebral:

A. Spastic: This child can be identified by stiffness. He makes

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accurate motions but they are very stiff and slow. When he attempts to bend a joint, the opposing muscles contract and block his attempt.

B. Athetoid: This child is the opposite of the spastic and is constantly in motion. His movement is voluntary and he moves when he has no intention of moving and the wrong muscles move when he attempts a task.

C. Ataxic: This child has a poor sense of balance due to a loss of sense of weight and of gravitational pull. In short, he does not know where he is in space and unless he is looking, he cannot tell how far off the floor his foot is or how far out from his side his arm is.

D. Rigid: This child is very slow moving and has difficulty in extending his arms and legs fully because his muscles are partially contracted all the time.

Associated Defects:

A. Mental Retardation
B. Seizures or convulsions
C. Visual problems
D. Hearing problems
E. Lack of Speech

Causes of Cerebral Palsy:

A. Before Birth (pre-natal): 1) Developmental defects--failure of the brain to develop normally. 2) Maternal illness, such as German Measles. 3) Rh Factor or other blood incompatibility.

B. At Birth (para-natal): 1) Lack of oxygen as in a breech birth or failure of the baby to breathe right away. 2) Prematurity--Immature blood vessesl in the brain are easily damaged and so cut off blood supply to brain cells. 3) Mechanical Injury---- prolonged labor or forceps (This only rarely causes brain damage)

C. After Birth (Post-natal) 1) Convulsions 2) Extremely high fever 3) Infections, encephalitis, Meningitis 4) Accidental head injury 5) Tumors

An estimated 25,000 babies are born with cerebral palsy every year. While there is no cure now for these children, there is Hope!

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AIM And the Cerebral Palsy Child

When you see a group of cerebral palsy kids, it's heart rendering because some have braces from their neck down. Yet, in AIM classes they try to move their little muscles, their little arms and legs and sway with the music. Some, if not helped, would spend the rest of their lives in a wheel chair. Betty was one who had never tried

to sing, clap hands, stomp her feet or twist and wiggle. Then one day Betty said, "I want to wiggle like the other kids." Our teacher said, "OK, I'll lock your braces and get you out of your wheel chair and help you."

To you and to me, six years is a long time! SIX years the volunteer worked in a class room with Betty. Last September the telephone, at AIM's headquarters rang, it was Betty's mother. She said, "Today my Betty is twelve and for the first time, she walked to school alone. Thank you - not just you and not just the teacher but to anyone and everyone who has a part in helping out Betty".

DEAF

What is deafness? Being unable to hear.

Type of Hearing loss:

A. Conductive (Middle Ear) This type of deafness is the result of any impairment which prevents sound from passing through the external and middle ear to the inner ear and nerve structure. This type of hearing loss can often benefit from medical or surgical treatment.

B. Neurosensory (Nerve Deafness) or perceptive deafness is the result of an impairment of the inner ear or nerve pathway from the inner ear to the brain. No surgical cure is known.

Today, in the United States, it is estimated that there are approximately 3 million children with some degree of hearing loss.

Causes:

A hearing impairment has been found in more than 50% of the children born to mothers who had German Measles (Rubella) during pregnancy.

Very few children are totally deaf; most have some residual hearing.

The Deaf Child is triply handicapped - in hearing, in language which comes through hearing and in speech.

Environment is very important. The child with a severe hearing loss should be in an environment where there are speaking children and adults. Without the stimulation of normal speech communication, the deaf child tends to use his voice less and less.

REMEMBER - We must talk to the deaf child. Talk! Talk! Talk!

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AIM VOLUNTEERS TRAIN THE DEAF IN BALANCE AND CARRIAGE

Imagine a four year old - completely deaf - completely bewildered - unaware of the sounds and noises about him! Then imagine an AIM Teacher sitting down with him, calmly showing him how to "hear"

from his finger tips, how to balance himself, how to walk across the floor on a designated line. She does it by teaching him what rhythm and movement is, so that the speech therapist, in turn, can teach him to speak distinctly and rhythmically, not brokenly and haltingly as the deaf so often do.

With the proper training, by the time the deaf child is ten, he is well adjusted, he is happy, he moves gracefully, walks with head erect because he has learned to "listen" and to "hear" from the vibrations of the sounds around him.

BLIND

What is Blindness? The lack of ability to see - sightless

Causes of Blindness:

A. Cataract----A cloudiness of the lens of the eye, obstructing vision.

B. Glaucoma----A disease of the eye characterized by increased intraocular pressure: Hardening of the globe; "Hardening of the Eyeball."

C. Diabetic-Retinopathy-----caused by sugar in the blood.

D. Trachoma-Rebela----caused by pre-natal german measles.

Types of Blindness:

A. Congenital----born blind

B. Adventitious----Become blind through an accident or illness.

How to Communicate:

A. When you talk with him----talk to him directly, not through another person. Do <u>not</u> avoid the subject of blindness - don't dwell on it either. Use the words "look" and "see" just as you would in conversation with sighted persons.

B. When you enter or leave his presence - speak, even if briefly. to let him know you are there and to identify yourself also, let him know when you leave. When practical, greet a blind person with a handshake. This gesture can be as warming as a broad smile.

C. When you work with him, be orderly. This can prevent accidents.

D. When you direct him, always tell him to go "left" or "right" according to the direction in which he is facing.

E. When you walk with him, let him take your arm rather than taking his. This will place him a step behind you and he will be able to anticipate his next movement from yours.

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F. When you help him be seated, simply place his hand on the arm or back of the chair. He will be able to sett himself without further assistance.

Remember----There is no such thing as a typical blind person, he is a human being with a visual problem. Temperment, personality and ability among the blind are just as variable as within any other group. Their common problem is a loss of vision and even this may vary from the ability to discern large objects to total lack of light perception.

In working with the sightless, the amount of help needed or accepted will depend on many factors, the most important of which will be the blind person's degree of adjustment to blindness.

AIM Tutors the Sightless Through Music and Dance Rhythm

Can you imagine what it would be like to be blind, totally sightless? Tragic! Horrible! Sally was born without eyeballs. All her young life she lived in one small area of her home, afraid to go into the streets, afraid to go to school. Her balance was poor. She had little knowledge of space. Then one day an AIM volunteer teacher took Sally's hand to let her explore the unknown, learn to walk with head erect, balanced, her shoulders back. Today, after six years of AIM teaching methods, Sally says, "Because of AIM and a teacher from AIM, I'm prepared to go my own way. I'm leaving for college - alone!"

AUSTISTIC CHILDREN

Most all observers agree that a major defect shown by austistic children is their inability to communicate. The word communication is used here in its widest sense, implying not only speech, but also an emotional response and demand for attention, linked with some degree of receptive awareness of stimuli. Communication is often lacking even in children who eventually show improvement and develop an adequate use of speech. Autistic children look like any other child. Many are beautiful but often make bizarre gestures, flap their hands and walk on their toes.

These children seem especially drawn to music. They are aloof to people, even their own mother. They are obsessed with mechanical objects and their robot-like insistence on sameness in daily routine. Often they are hyperactive, hard to manage. Some scream for hours, many can go for days with little sleep or food.

I have studies on biochemical study of infantile autism, auditory evoked response during sleep, cognitive mechanisms in autism, social adaptation and many, many more. Autism is one of the most puzzling of medical mysteries but a large group of research points to biochemical error. We do not understand what autism is but one thing, above all, we must keep in mind that the goal of all our efforts is a living child who needs our help.

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THE AIM METHOD OF MOVEMENT EDUCATION

CLASS TIME - THIRTY MINUTES - ONE CLASS PER WEEK

1. TEN TO FIFTEEN MINUTES basic exercise given in consistant sequence. (stressing small muscle coordination and development)
2. FIVE TO TEN MINUTES MOVING ACROSS FLOOR - WALKS - JUMPS - HOPS-SKIPS - SLIDES. (STRESSING LARGE MUSCLE AND GENERAL BODY CONTROL)
3. FIVE TO TEN MINUTES rhythmic dance pattern or creative movement (For release of tension and self expression.)

Appropriate music or use of a drum is helpful but not absolutely necessary. However, maintaining a definite rhythmic beat is essential to the AIM Method.

A teacher and at least one helper plus the classroom teacher (if work is given in a school) should be present at each session. The presence of the classroom teacher is valuable to help maintain discipline and also to become familiar with the work so that she may practice with the class the rest of the week. The helper may be an apprentice teacher...gaining experience before taking over her own class. If this is the case, she should be expected to lead the class in it's activities for short periods of time. The teacher can be most helpful to her in giving constructive criticism. Helpers are not always prospective teachers. Some people prefer to remain in this capacity.

The structured class deals with body and space awareness - controlled and free movement.

THE AIM METHOD, divided into five levels:

Level 1 - Infants

Level 2 - Pre-school (two parts)

Level 3 - Primary

Level 4 - Junior

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Level 5 - Senior (three parts)

From approximately age 6, all students should begin with Level 3 and progress through Levels 4 and 5 at their own rate of development according to age and ability.

THE AIM METHOD

OUTLINE

1. EXERCISE------10 to 15 minutes
   a. Swinging - relaxing - loosening
   b. Knee bends and stretches (contraction and release)
   c. Stretches and waist bends
   d. Leg movements and balance
   e. Isolated movements (shoulders-head-hand and finger)
   f. Circular arm swings (crossing mid-line)
   g. Posture control and leg stretches
   h. Isolated foot movements
2. Large motor muscle movements
   a. Walks (forward and backward)
   b. Jumps (forward and backward)
   c. Hops (one foot held up in front)
   d. Slow alternating hops to make slow skip
   e. Normal skip - forward and backward
   f. Slides - forward - backward - sideways
3. ROUTINE OR CREATIVE MOVEMENT OF YOUR CHOICE

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LEVEL 1 - PART 1

ALL OF THESE EXERCISES SHOULD BE ACCOMPANIED BY SIMPLE COUNTING 1-2-3-4 of by SOFTLY SINGING NURSERY RHYMES. APPROPRIATE BACKGROUND MUSIC IS HELPFUL

Sitting on the floor facing the child who has legs in outstretched position with knees straight. Establish eye contact.

1. Hold childs wrists and clap his hands to establish rhythm.
2. Identify parts of body in rhythmic pattern.
3. Identify directions...up - down - side and front - back.
4. Shoulder exercise - up down - front - back.
5. Make hands into fists and then spread fingers wide. Touch each finger to thumb.
6. Push and pull feet.
7. Listen to music - swaying body and arms.

PART 11

ALL OF THE ABOVE IS ENCOURAGING THE CHILD TO MOVE ON HIS OWN. PLACE THE CHILD ON HIS HANDS AND KNEES AND ENCOURAGE CRAWLING. WITH CHILD STANDING ON BOTH FEET SIT OR KNEEL BEHIND HIM. HOLD HIM GENTLY, PUSH AT THE BACK OF THE KNEES TO ENCOURAGE BOUNCING...IN PREPARATION FOR JUMPING.

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LEVEL 11

SIT ON FLOOR

1. IDENTIFY BODY PARTS IN RHYTHMIC PATTERN (head and ears and eyes and nose...tum-my, knees and toes.) etc.
2. IDENTIFY DIRECTIONS IN RHYTHMIC PATTERN (up and down - side and side - front and back)

STANDING IN CIRCLE - HOLDING HANDS

1. KNEE BOUNCES

2. CONTROLLED KNEE BENDS AND LEG STRETCHES

Keeping the back straight, allow the knees to bend (pointing outward over the small toe)---straighten the knees---rise to the balls of the feet (tippy toe)---(knees straight) then heels down. Rhythm is "bend your knees and make them straight and up and down...(one and two and three and four and.)

3. WAIST BENDS

With feet apart...bend over from the waist and touch hands to knees---keeping the knees straight...touch hands to toes.

(Touch your knees and make them straight)

(Touch your toes and stand up tall)

SITTING ON FLOOR

1. HEAD EXERCISE

Chin drops to chest and then stretches up to ceiling as nodding "yes-yes"

Head turns side-side as "no-no"

Head rotates in circular movement..."circles"

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2. SHOULDERS

Both shoulders pull up toward the ears---then press down

Both shoulders are pulled forward then backward

Both shoulders rotate round and round

3. HANDS AND FINGERS

Make a fist---spread the fingers wide

Drop the hands from the wrists and then pull up

Hugging elbows to sides, bend hands side and side from the wrist.

Circle the hands from the wrist

Touch each finger in turn to the thumb "Each little finger touches the thumb-one right after the other one

WALKING

1. One at a time, each child in turn walks across the room with head held high. Forward and then backward.

CREATIVE MOVEMENT

With soft background music...children move colorful chiffon scarves up and down and around.

LEVEL II

PART II (progression of work to be added as children progress)

1 Legs straight (touch tummy-pull it in - touch knees and toes)

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STANDING IN CIRCLE

2. ARM SWINGS

Beginning with arms stretched high above head - swing both arms

down the side of the body and back up high again (like a swing in the playground.)

With arms stretched out to either side - swing both arms down across in front of the tummy and back out again.

3. WAIST BENDS

(as in PART 1) and add side bends while pushing the hips forward.

LEVEL 111

A STANDING IN A CIRCLE

1. Arm swing, - down - up, cross-open

Starting with the arms stretched high above the head, swing both arms down loosely without tension and the back to the up position. Do this eight times.

Repeat - starting with the arms stretched out to either side - swinging down to cross in front of the body and then back out to either side. Do this eight times.

2. Knee Bends, - Standing in 1st position (heels together) and back straight allow the knees to bend slightly...so that each knee points outward in the direction of the small toe. Pull the knees up straight - rise to the balls of the feet raising arms till they are high above the head at the same time. Drop heels to floor (arm down). Count one and two and three and four and.

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3. Waist bends, - Standing in 2nd position (feet apart) bend from the waist and place hands on knees, keeping the knees straight - touch toes - touch floor, and then stand up

straight with hands on hips. Pushing hips forward bend from the waist side to side.

4. Leg stretches, - With back pulled up and straight knees, slide foot forward then return to 1st position. Repeat with other foot and keep alternating...four times to front-back---and eight times to the sides

5. Shoulder exercise, - Both shoulders pull up and then press down (four times)
Both shoulders move forward and backward (four times)
Move both shoulders in circular motion forward and backward (four times each).

6. Head exercise, - Chin drops to chest - then stretches up to ceiling (yes-yes)
Turn head to right shoulder, then to left shoulder (no-no)
Move head in circular motion (maybe sooooooooo)
Shoulders stay quiet all through head exercise.

7. Hand - finger and wrist exercise.
Make a fist - open and spread the fingers wide - repeat.
Bend hands down from the wrist and then pull them back (to stretch). Repeat the first exercise.
Hugging the elbows to the sides of the body - bend the hands wide and side from the wrist.
Touch each finger to the thumb - one right after the other

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8. Circular Arm Swings
Standing in 2nd position, right arm stretched out to the side (left arm behind the back) swing the right arm down and

around crossing in front. (eight times)

Repeat with left arm swinging and right arm behind the back (eight times)

Repeat with both arms swinging together...eight times and then reverse eight times.

SITTING ON FLOOR

9. Check posture

The teacher stands behind the child...as he attempts to pull up his back and head so that he is lined up with the side of the teachers leg.

10. Leg Stretches, - Legs stretched out forward together, with knees straight.

Bounce forward (stretching tendons in legs and backs) two times (one and two and) sit up tall (three and four)

11. Push and pull both feet - knees straight

Repeat - alternating feet

Holding one leg - rotate foot (first one direction, then the other.

MOVEMENT ACROSS FLOOR (One child at a time)

12. Jumping forward on both feet

Jumping backward on both feet

Hopping forward on right foot

Hopping forward on left foot

Hopping forward on right then left foot to make slow skip.

Skipping backwards

Slides forward - backward - sideways

CREATIVE MOVEMENT OR SIMPLE SET ROUTINE.

LEVEL IV

STANDING IN CIRCLE

1. ARM SWINGS

Starting with arms over head, feet together - swing arm down loosely and up four times. Then repeat with a double bounce. Then, feet apart, with arms straight out at side, swing arms down to cross the body - four times...Repeat adding a forward body bend (from the waist) as arms swing down and bounce up (4 times)

2. KNEE BENDS

1st position...(heels together, toes turned out) "Little Duck" down up eight times.

Repeat in 2nd (feet apart) position "Big Duck"

3. WAIST BENDS

Standing in 2nd position - bend from waist (knees straight throughout) touch knees - touch toes - touch the floor - and stand up straight - (Hands on hips). Pushing the hips forward bend from the waist - side to side....

Standing with feet apart and hands on hips...bend side - bend forward - bend to the other side...bend backward clockwise and then counter clockwise.

4. TOE POINTS

Right foot - point front - return to 1st position (4 times)

Repeat right foot pointing to side, back and side again four times each.

Repeat all with left foot

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5. KICKS

Same pattern as toe points (knees straight)

6. BALANCE

Start 1st position, right foot first. Point foot to side, up to knee (on left leg) hold, stretch leg (foot a little off the floor) to front hold, to side hold, to back hold four times. Now stretch leg to back - hold with arms stretched to side... refer to this hold as an airplane about ready to take off. Repeat all on the other foot.

SITTING ON FLOOR

7. LEG STRETCHES

Legs Straight out in front, make sure everyone is sitting up straight - check backs.

Bounce head to knees (4 times) and sit up and repeat. Bend knees up to stomach, hold toes with your hands. Now we make a railroad track...stretching legs forward without releasing hands from toes, pull legs back to stomach (still holding toes) Repeat again...legs still front (straight) put hands up in front of you and call your hands your train, put hands (or train) on tracks (legs) and play like the train goes down the track and back. Repeat two times.

Still sitting in same position, play a game called the trees and storms. Feet are the trees, arms are the storm. Make a little storm (circle arms around like wind blowing on the trees (feet) which makes the trees (feet) move a little. Big storm - same way only use arms with more power and trees blow all the way down (pointing feet to floor). With feet still out in front, play "see-saw" (point feet down and flex feet back - (four times). Sitting on floor, legs apart, back straight, bounce head to right knee 8 times...left knee 8 times...forward 8 times (repeat all again).

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8. Sit ups

Lie down on floor. Feet together - legs straight...sit up Slowly and bounce forward head to knees (4 times). Repeat

STANDING IN LINES

9. Head

Make sure student is standing straight, feet together, arms to side...turn head (only) to right side, front, left side, front - head down and up, back and up (no-no-no-no-yes-yes yes-yes) (2 times)

Turkey (chin stretches out and back (4 times)

Circle head around (maybe so) one way and then the other way.

10. Shoulders

With feet together move both shoulders forward and back (2 times) both shoulders circle forward 2 times and back 2 times. Right shoulder up and down. Left shoulder up and down - both shoulders up (inhale) down (exhale) 2 times.

With feet apart, standing straight, repeat head and shoulder exercises and add the following:

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11. Fingers-hands-arms

Arms stretched straight, (out to sides) put fingers together and fingers apart (4 times) then, make fist and open and close and open (4 times). Now touch each finger to the thumb (4 times) Turn wrists over and up (4 times) Circle right arm in (toward self) down, back to side position. Use other arm then both arms.

12. Body bend with arms

Standing with arms stretched over head, bend over (knees straight) touch hands to floor and come back to beginning position...

repeat bending slightly backward (four times)

MOVEMENT ACROSS FLOOR

13. Jumps - hops - skips slides as in Step 111

14. Creative movement or simple set routine

LEVEL V

PART 1

1. Knee Bends

Standing in 1st position...Bend knees down and up (raise up on toes a little and go up and down. (4 times) 2nd position...repeat.

STRAIGHT LINE...Face right side of room.

2. Knee bounces. Feet together. (Arms swing up and back while bouncing knees: 1-2-3-4-5-6-7 (feet apart) on 8th count. Bounce knees (feet apart) 1-2-3-4-5-6-7 (feet back together on 8th count). Repeat - Stretch arms and top part of body forward (circle position) and release back (4 times). Repeat complete exercise on other side...facing left

3. Knee and body bends

Rhythmic pattern...Bend down and up - raise up and down - stretch over and up - and raise up and down. Feet together hands on waist - bend knees and down and up - raise (to balls of feet) arms stretch over head and up and down) - stretch body over touching hands on floor and up - raise (slightly to balls of feet) arms over head - up and down (2 times). . Repeat all in 2nd position 2 times. Repeat all facing left side.

4. Body Bends

Facing right side - feet apart - left arm over head -

right hand on waist. Stretch over forward - touch hand to floor and up - stretch back (bending back slightly) and up (four times. Repeat 4 more times only use both hands over and up and back and up. Repeat all other side (facing left)

5. Waist bounces

Facing right side - feet apart - left hand over head - right hand on waist of left side. Bounce waist over to right side, 1-2-3-4-5-6-7 and up - change. Repeat all again. Put both hands on waist - bounce right and up - bounce left and up (4 times). Put both hands over head, make circle to left (try to touch fingers on floor (knees straight) around and up (2 times). Now circle opposite side same way (2 times) Repeat whole exercise facing left side.

6. Isolated Movements (facing forward) (feet together)

Head...Stand straight - arms to sides; turn head right side, front, stretch head back and up, stretch head down and up (2 times)

Chin...Turkey movement. Stretch chin out to right, back, front, back, left and back, front and back. Repeat. Circle head one way and then back the other way (slowly).

Shoulders...Right shoulder up-down. Left shoulder up-down. Both shoulders up-down (taking deep breath and hold on up- let out breath slowly on down).

Body Stretch...Hands folded together and arms stretch forward- (toward floor - back (try to keep straigh-). Feet together- bounce forward try to touch fingers to floor, come back up slowly (fingers in same position). Stretch right arm up

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(toward ceiling) stretch left arm, then both (using same breath control as shoulder exercise). (2 times)

Repeat head and chin exercises with feet apart

Fingers...Arms stretched out to sides - fingers together, fingers apart (4 times)

Fist...Make fist and open (4 times)

Touch each finger to the thumb, now go back one by one (4 times)

Arms...Circle right arm (down and back-back to side; use other arm; then both circle. Circle right arm in (toward self, down and back to side. Circle left, and then both arms.

Body Stretch...Hands folded - stretch forward toward floor. Bounce forward to touch fingers or hand to floor (4 bounces) grab hold of right ankle and try to touch head to right knee; then left knee; then swing body (in relaxed position) through legs, (feet apart). Bring body up to standing position again. Hands folded.

SITTING ON FLOOR

7. Leg stretches

Legs stretched straight out in front -back straight - bounce head forward touching head to knees (4 times and up...Repeat 2 times.

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8. Leg pushes

Lie all the way down on floor - legs together and straight - raise right leg and slowly - 1-2-3-4-5-6-7 (bend knee toward stomach on 8th count). Now bounce leg toward stomach 1-2-3-4-5-6-7-8. Raise leg straight up and bring back down slowly - count 8. Repeat on left...then repeat

with both legs...When both are **bent** to stomach bring shoulders up off of floor (4 times).

Then put legs straight up and bring them down slowly (8 counts)

9. Sit up's

Still lying flat on floor, set body up slowly, count 4 stretch forward (knees straight) bounce head to knees (4 counts) Lie back down (8 counts) Repeat 1 more slowly - then 8 fast.

10. Floor Stretches

Sit up straight - make sure all backs are straight (use your leg in back of backs to see that they are straight) stretch legs apart - arms over heads - bounce head over to right knee, 8 times; bounce head forward to floor 8 times, bounce head over to left knee 8 times, back to floor 8 times. Repeat once more.

STANDING

"DO YOUR OWN THING TIME"...Everyone move about in their own way to the rhythm of any good "rock music"

LEVEL V

PART 11

1. Warm up Circle

Feet together. Start from "ragdoll" position (bend forward, knees relaxed, arms dangling). Raise up stretching arms up over head, bring arms straight out at side position at the same time moving feet to second position, twist trunk side to side. Push arms straight out in front, palms up, bend

over to floor (knees straight) bounce. Raise up, pushing palms out as they come all the way up to overhead position, bend at the waist side to side. Bring hands forward pushing, at the same time bend backward at waist. Relax and repeat.

2. Knee bounces...Straight line

Feet together. Arms swing up and back while bouncing knees 1-2-3-4, point right foot forward and reach both arms forward, point right foot behind and reach both arms overhead 5-6-7-8. Repeat exercise using left foot. Repeat all 1 time.

Feet apart. Repeat rhythmical bouncing 1 2 3 4, on the 4 count move toes from jazz second position (parallel) to ballet second position (toes out) with right arm extended to side, palm up, eyes on hand, lunge right and bounce at right knee 5 6 7 and return to jazz second position on 8. Repeat exercise using left side. Repeat all 1 time.

3. Knee and Waist Bends

Feet together. Bend knees (plie - back straight, knees bend over toes, heels stay down), straighten knees, raise up on toes - hands over head, and down 1 2 3 4. Bend over to touch floor, straighten, raise up on toes - hands over head, and down 5 6 7 8. Hands on waist, bend forward at waist and up, bend back and up, bend side and up and other side and up 1 2 3 4 5 6 7 8. Repeat.

Feet apart. Do above exercise two times.

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4. Body bends

Feet apart. Right arm up, left hand on waist, stretch over

To floor and up,

stretch back and up 1 2 3 4. Left arm up, right hand on waist, stretch over to floor and up, stretch back and up 1 2 3 4. Repeat all, then put both hands overhead and make a circle to right (try to touch fingers on floor - keep knees straight) around and up two times.

Repeat exercise beginning with left arm in air.

5. Balance

Feet together. Step forward on right foot leaving left foot in same position on floor, now lift left leg up straight behind and slowly swing it around in front, hold in front position, lower to floor. Step forward on left foot and bring right leg out and around in same manner. Repeat with both legs so that four steps forward have been taken. Now move backward four steps in the same way.

6. Kicks

Feet together. Using arms and legs in opposition, kick left leg up as right arm is brought forward. Alternate arms and legs eight times.

Side kicks: kick right leg to side, bring it across left leg in front, bending both knees as right foot touches floor. Now kick left leg to side and bring it across right leg in front, bending both knees as left foot touches floor.

Repeat, then turn and come back with four "side-kick-steps".

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7. Isolated movement

Feet apart. With arms extended to sides, bring head down to

chest as palms turn to floor, head back and palms up. Repeat. Head side to side, swing arms in opposition forward and back. Repeat. Repeat all.

Feet apart, Shoulders. Reach right with right shoulder, hold head right and up with eyes right and up also so that exercise is a succession of movement - shoulder, elbow, wrist, fingers extended to right accompanied by a lunge right. Alternate directions. Do 4 times.

FLOOR WORK

1. Sit ups. Place hands on top of thighs and lie down slowly to the count of 1 2 3 4, set body up slowly 1 2 3 4, stretch arms forward trying to bounce head to knees 1 2 3 and up on 4. Repeat 3 times. Do 4 fast sit-ups.

2. Leg lifts. Lie flat on floor, toes pointed to ceiling and heels pushed down. Maintain this foot position. Keep knees straight. Raise right leg 1 2 3 4, bend leg to chest and roll knee over body to left side, back and extended 1 2 3 4, lower leg 1 2 3 4. Alternate legs doing two lifts with each leg. Lift both legs 1 2 3 4, hug to chest and lift shoulders and head up two times. Straighten both legs and lower slowly 1 2 3 4. Repeat double leg lift.

3. Floor stretches. Back straight. Bend right leg behind, left leg extended forward. Both arms up and reach over to toes, bounce 1 2 3 and up on 4.

Flex left foot down and up, down and up 1 2 3 4. Repeat 3 times. Repeat with right leg extended and left leg behind.

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Legs apart, back straight and arms overhead, reach to center bouncing forward 1 2 3 and up on 4. Repeat 3 times.

MOVEMENT ACROSS FLOOR

Slides, sideways using arms with arms extending out to the sides.

Skips with back leg extended.

Polks step - arms moving hands on hips

"side-kick-step" (West Side Story Style)

Feet together, step right, cross left foot over in front, hop on left foot as right leg kicks out at side. Arms are extended in direction of kick and eyes focus on hands, body bends away from kick.

STEP V

PART 111

1. BEGINNING WARM UP

Start from "rag doll" position (bend forward - knees relaxed - arms dangling.

Arms up and open stretched out to sides.

Twist at trunk side to side

hands flat on floor - knees straight

Stretch tall -

Bend side and side with arm up by ears.

Bend backward - push arms forward

Straighten - relax to starting position

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2. KNEE BENDS AND RAISE OR LIFT HEELS

Use same exercise for younger and older groups, just use different music.

Toes straight ahead (jazz 1st)

Heels together - toes out (ballet 1st)

Feet apart - toes straight (jazz 2nd)

Feet apart - toes out (ballet 2nd)

Stress knees over toes in all positions. Don't allow knees to touch at any time.

Bend and straight and up down.

In 2nd ballet position -lunge right and straight and left and straight.

Repeat lunge with arm follow through Right and Left.

Repeat lunge with arm and head bringing foot back to starting position.

Repeat with head movement:

Look right, forward - left forward - Lunge together R. Lunge together L.

3. TOE POINTS AND ANKLE TWISTS

Helpful for learning to move feet independently of leg - and by using the back and side positions as well as the front, manipulating the feet and legs where it cannot be seen.

1. Reach R. foot forward (point toe)
2. Close
3. Reach R. foot forward (point toe)
4. Circle toe thereby rotating ankle clockwise

Repeat all with left foot.

Repeat all to side rotating ankle counter clockwise.

Repeat all to back rotating ankle clockwise

Repeat to side rotating counter clockwise.

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The same exercise substituting ankle flex for twist.

Ankle flex - Point toe off floor - flex up - flex down close feet together.

4. KICKS

Stress the use of arms stretched hard out to sides so they are used as a balancing pole like wire walkers use.

Do same amount of kicks (alternating legs) to front - side - back.

These kicks should be done swinging the leg from the hip - not to bend at waist - keep other heel down - try to keep knee straight.

5. BALANCE EXERCISE

Pick up right foot to left knee - stretch right leg forward - close feet together.

Repeat - stretching to side.

Repeat - stretching to back

Keep leg straight and off the floor, circle it to the side and then again to the front trying to keep the level the same height until putting the feet down again.

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6. LEG STRETCHES (sitting on the floor)

7. HOP (up and down on same foot - hopping is on 1 foot)

SKIP (same as hop except add a step between alternating hops) stress arms, one forward and one backward - changing with each skip.

RUN (Make fist with hands and bend elbows - arms should keep moving with each run.)

JUMP - Up and down on 2 feet - stay with music - use arms if you want to help body get off floor. Also, use the approach of pushing the floor away.

WALK - One foot in front of the other and heavily stress arms moving in opposition to feet.

a. Forward b. Backward (push both arms to front) c. Side - close.

JAZZ Walk combination for 12 years and older:

1. 8 walks forward - 8 walks backward - 8 counts side - close 8 counts turning: step right - 1/2 turn step left - 1/2 turn step to right - step left foot cross in front of right - step right and cross left.

EXERCISES - THE CRIPPLED CHILD

1. STRETCHES

Sit up tall and reach high, tummies in. "Stretch tall like a giraffe" and reach for the stars. Reach and relax three times. Stretch arms forward and backward in swimming motion - three times.

2. Head exercise

Nod head (chin to chest and up to ceiling (yes - yes)

Face turns to look at right shoulder - then to left shoulder (no - no).

Head moves in circular motion (maybe so). To keep shoulders still during head exercises, tell them they have a glass of chocolate milk on one and a glass of red pop on the other, then pretend to drink them.

3. Shoulder

Cross right hand to left shoulder, look at it and tickle your nose (with thumb). Repeat left hand to right shoulder...midline test...shoulders pull up toward ears and press down and circle round and round. About four times each.

4. "Itsy Bitsy Spider"

This song employs the use of the right hand inching up the left arm helping to overcome the midline problem. Reverse.

5. Body Bends (back stretch)

Hands over head, bend from waist and stretch to touch fingers to toes.

6. Knee to nose stretch

Pull right knee to chest, bounce 10 times and stretch out leg. Repeat with left knee.

7. Hand and finger exercise

With arms stretched straight in front of body make a tight fist then spreading the fingers wide "throw it away"...repeat. Touch each finger to the thumb.

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8. "Johnny, Whoops Johnny"

Take [illegible] hand, spread fingers wide, touch the tip of each finger with index finger of opposite hand. "Johnny, Johnny, Johnny Whoops Johnny", then repeat with other hand. On "Whoops" the pointing finger slides down the index finger and up the thumb.

9. Hands take a little walk.

Hands touch thighs, knees, toes, and up again. At each point say "hello thighs--hello knees--etc...goodbye toes--goodbye knees...etc. The hands travel up the sides to shoulders, neck, ears, head and then "blast off" throwing hands high in the air.

10. Movement game songs

Chickey - chickey - boom, boom.

Slapping thighs and clapping hands, repeating faster and faster.

Johnny works with one hammer, one hammer,...then 2-3-4-5-

One - one fist beats against thigh

Two - Both fists

Three - Both fists and one foot stamping

Four - Both fists and both feet stamping

Five - fists, feet and head nods

Six - Then down again from four to one and Johnny goes to sleep

Rocking horse

This is done standing with one foot slightly in front of the other, student facing teacher. Holding hands, or elbows if more support is needed, and rock back and forth.

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Windmill

Standing with feet comfortable spread and parallel, holding hands and facing one another, teacher and student rock from side to side.

These exercises, games and songs are fun for the children at the same time they are providing good stretching, toning and relaxing exercise.

EXERCISES - THE CRIPPLED CHILD (Geared for the older child)

Children are placed in a circle in chairs or wheelchairs

Touch then sing - Head, Shoulders, Knees and Toes

"Simon Sez Game" for getting attention and eye contact

Heads - Yes, No, Maybe so and Turkey

Shoulders - Up and Down then right and left and together

Arms - Up and Down circle, cross-over

Heads - Up and Down, circles

Make fist back by shoulder, as to throw a ball, and spread fingers, do right and left and together

Fingers - "Each little finger" right and left and together finger exercise: place fingers together and pull all apart except thumb, back together - pull all apart except pointer, continue in this way with each finger

Stretch - Up and Down, touch hands on floor

Legs - lift each one 4 times, then alternate feet - pretend riding a bike

Feet - push and pull, separately and together, then alternate (these may be done with or without music - do work rhymthmically)

Relax the children by singing and clapping between exercises - not at the end of session.

SONGS

1. "Bingo"
2. [illegible]
3. "Thumbkin"
4. Chickie, Chickie boom, boom activity
5. Johnny works with one hammer
6. Oops Johnny

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CLAPPING

Have children listen to your claps, count and tell "how many"

Clap various rhythms

PROPS - BALLOONS

Pass from one to another over head

Toss and hit around circle

BEAN BAGS

Pass as balloons and toss (rice filled are lighter)

STREAMERS ON STICK

Wave in circles

YARN BALLS

To pass and toss

SONG FOR WORK WITH CRIPPLED CHILDREN

BINGO

THERE WAS A FARMER HAD A DOG, AND BINGO WAS HIS NAME-O

B-I-N-G-O, B-I-N-G-O, B-I-N-G-O

AND BINGO WAS HIS NAME-O.

Sing one through as above -

2nd time - clap on B and sing I-N-G-O.

3rd time - clap on B and I sing on N-G-O.

[illegible]

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THUMBKIN

SONG: WHERE IS THUMBKIN? WHERE IS THUMBKIN?

HERE I AM - HERE I AM.

HOW ARE YOU TODAY, SIR? VERY FINE I THANK YOU.

RUN AWAY - RUN AWAY.

MOTIONS:

Begin with hands behind back (where is---)

Bring to front with thumbs up (Here I am)

Wiggle thumbs at each other (How are you...)

Hands behind back again. (Run away.)

Repeat song using words to describe fingers to be brought out:

Pointer, Tall Man, Ring Man, and Pinkie.

Finish with all men using all fingers.

JOHNNY WORKS WITH ONE HAMMER

Say: Johnny works with one hammer, one hammer (lift one leg up and down

Johnny works with two hammers, two hammers (lift both legs up and down)

Johnny works with three hammers, three hammers (lift both legs and hammer 1 fist on knee)

Johnny works with four hammers, four hammers (same as above using both fists)

Johnny works with five hammers, five hammers (as above and add head shake)

Then reverse the whole procedure.

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THE YOUNG DEAF CHILD

Suggestions for points of awareness in working with the Deaf Child:

1. Straight lines or semi-circles give the children a better view of you - they depend on their vision and you need eye contact with them.
2. Use voice - slightly louder than normal, but don't shout. Some

have residual hearing. Use normal speech - omit contradictions, use entire words - don't mouth words or use exagerated pronunciations, just good clear speech.

3. Check with the classroom teachers regarding language concepts being emphasized with children - for example - up - down rather than high - low. Some words are easier for the children to "read" such as "little" rather than "small".

4. Check with the classroom teachers about special studies in progress. Your movement with the children might be planned to reinforce or supplement class work.

5. Individuals in the class may have difficulties with laterality, Directionality, Balance, Posture, Coordination, etc. that your work could be planned to help.

6. Exercises that promote good breathing are helpful for their speech needs.

7. Many of the children will be helped by exercises that show contrasts of tension and relaxation. Some are tense and need to learn to relax.

8. Rely on visual cues - bag of tricks - pictures, things that move - feathers, leaves, scarves, paper ribbons, cut out snowflakes, etc., etc., etc.

9. Try to encourage some creative responses. This is probably your greatest challenge. The children are accustomed to imitate and if you can encourage them to make choices and imitate movement they will not only enjoy it but gain much from the experience.

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DEVELOPING MOVEMENT ACTIVITIES WITH YOUNG DEAF CHILDREN

The following manner of progressing from one activity to another is one that should be so loose that the group, the situation and the children's responses lead to the development of what comes next, how much is introduced, and how fast to proceed. These are also just suggestions of the many activities possible to achieve our purpose which is to work toward improvement in coordination, balance, good body placement or posture, flexibility, strength, rhythm and use of breathing for improved speech.

1. Have the children sit crosslegged on the floor in a fairly close semi-circle and begin moving. If music is used, select something with a good base beat in moderate 4/4 meter. Begin by nodding head, swaying body, and/or clapping hands to initiate a feeling of working with a rhythm or pulse.
   Verbally, and with rocking torso, indicate directions. Place hands on floor - side - side, etc. until all in group are participating or helped to do so; then front - back, reaching to stretch back and chest muscles alternately as well as establish directions; then swing legs under to kneeling position for greater range to indicate down and up.

2. Body image, Leg and Back Stretching moderate 4/4 beat
   Sit, legs extended "hands on knees - take a little walk down to your toes and clap (hands above head) shoulders, hips, knees placing hands as body parts are named. This same pattern can be used in a standing position in later sessions.

3. Thigh, back and abdominal strength. Gallop - 2/4 or quick 6/8 rhythm. Swing legs to kneeling position, hips on heels, back

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pulled tall and pressed back as though against a wall. Bounce hips up and down, hands on thighs or in position as though riding a horse or pony. Alternate phrases of bounce and rest with clap on thighs or head tipping for rhythm.

4. Balance, flexibility - quick 4/4. Prone position, hands on floor under forehead or chin or under shoulders, depending on range of movement. Lift head "hello" drop head "good-bye" - increase in range for flexibility in back and strength in arms and chest. Walk hands back pushing body to kneeling position - walk forward to prone position with a rhythmic beat. Later on the hands and knees, walk with the hands 1-2-3-4 shake hands "how do you do" with each child in turn. Later sessions develop into balancing exercise with unilateral and cross patterns: same arm and leg extended, or opposite arm and leg extended.

5. Contrasting tension and relaxation, and eye-hand coordination 4/4 beat

Sit cross-legged - hard fist close - hard stretch through fingers alternately - then soft relaxed, droopy drippy fingers and wrists. Later, one finger on thumb - "dance a little dance with your finger on your thumb" to give all children time to find finger and thumb without just sitting there waiting - then middle

progress in coordination permits, increase the tempo.

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6. Hands on floor - feet on floor- stand up! Big swings or into locomotion 6/8 swinging music or beat. Stretch tall - reach to ceiling, skinny tummies - toss arms and stretch. Emphasize

exhale of breath on down swing and inhale on up swing. Develop to deep swing step by step. Swing hands past knees, past ankles, sweep the floor, always stretching upward between swings. Arms reaching side - swing crossed, open, again emphasizing breathing- exhale crossed, inhale open. Develop into swinging circles outside and inside. Break down for coordination as needed for children's ability, maybe beginning as simply as drop - lift - arms at side and lifted side.

7. Body stretches 2/4 - 4/4 - 6/8 fairly quick pulse. Forward bounce - relaxed head, arms and hands hanging side - bounce or stretched - reaching with tension back - gently, with strong support in legs, lifted chest, eyes following instructor's fingers, support on spine between shoulder blades, twist - feet firmly placed, torso, arms and head swinging in twist.

8. Head - Yes - Yes - place fingers on child's chest under chin and have him pinch with his chin, then stretch chin to ceiling. No - no - have children place fingers on shoulders rotate chin to right fingers then to left. A restraining hand on shoulders and chin cupped in instructors palm will help isolate movement and prevent torso from twisting. A tactile pattern traced on chest with instructor's finger will help with semi-circle swing and a similar pattern on back will later help to complete the head circle.

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9. Shoulders - hunched up under ears "ugly old witch" pressed down with erect back and high head "handsome king or beautiful queen". Quick sketches on the chalkboard or pictures will help establish

image since at this early age your verbalization without reinforcement will probably not have much meaning.

10. Jumps - bounce knees, heels, toes, jump easily and lightly. Observe any tendency to let knees fall to center and encourage to open the knees. Stop-Rest-Repeat Locomotor Patterns - Have instructor or assistant placed in front of children so that they will not need to constantly look back from where they started - remember their cues are visual.

March - high lifted knee ., strong rhythm. First follow the leader in circle then circuitous patterns - then form a line and work individually, listening to the drum beat with fingers on drum, beater on head, back, tummy, feet - establish an inner beat if possible then match the beat with steps. Try to discover the child's tempo and start there - then change to faster and slower always matching the drum beat.

Hop - short distances giving or rejecting assistance as needs indicate, first with one foot and then with the other.

Jump - emphasizing use of two feet simultaneously. Jumping off a low step can help child discover feeling of bend, push, bend.

Gallop - chase one foot with the other to begin galloping.

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Form a circle, hands joined. Walk in circle verbalizing round - stop always using a clear verbal direction cue. Resume walk - either continuing or changing direction as group has progressed. Drop hands walk in (to center with all hands touching) out (away from center) repeat.

Turn to classroom teacher make a big swinging bow - "THANK YOU"!
Shake hands individually "Good-bye".
Notice that work began and ended with unified group - individual work in middle.

RHYTHM CIRCLES

Method: Small group presentation.

When the students are asked to give a rhythmic response, it is easier to determine which children are correct and which need more help if the group is small enough that each child can be seen and heard by the instructor; a semi-circle or loose group for the film strip, straight line or loose group facing the chalkboard using rhythm sticks, sitting on or against the vibrating box while taking turns with locomotor response.

Media: Sight, sound, manipulation.

Materials needed:

Film strip - the first in the series "Rhythm Series"
Four large red circles
Eight small circles, blue
Plastic adhesive
Rhythm sticks, drum and beater, and/or other percussion instruments
Record player connected to vibrating box on vibrating platform (if available)
Records with strong four beat

Technique:

The children for whom this technique was developed have varying degrees of hearing loss. The age range is from 3 1/2 to 5 years.

The children need rhythmic experiences to help them with listening and speech habits. Emphasis in the beginning is placed on the concepts of big - little, and loud - soft; the concepts of fast - slow are presented, but the children are not asked to give an exact relationship of time duration.

1. The classroom teacher presents a film strip from the "Rhythm Series" which introduces a large circle followed by a large circle with a picture of clapping hands, then a small circle followed by a small circle with a picture of fingers tapping in the palm of the opposite hand. This is developed into patterns of big and little circles with corresponding claps and taps.

2. When the children are familiar with the film strip and can respond with the correct patterns of big and little claps and taps, the projected circle images are replaced by cardboard circles placed in the chalkboard groove or adhered to the chalkboard with plastic adhesive**.

   a. One large circle is placed. The children identify it as BIG, and clap once.

      A second is placed. The children count 1 - 2, and clap 2 big claps.

      A third is placed. The children count 1 - 2 - 3, and clap three big claps.

      A fourth is placed. The children count 1 - 2 - 3 - 4, and clap four big claps, as each circle is indicated with a pointer.

   b. The instructor uses a drum and beats loud beats moving

from circle to circle.

c. The children take turns beating four loud beats moving from circle to circle.

The large circles are removed.

d. One small circle is placed on the chalkboard and identified as little. (The word "little" is used even though it has two syllables because it is easier for the non-hearing children to recognize.)

A second small circle is placed and the children count and tap as with the large circles until eight small circles are in place.

The younger children count the small circles in two groups fo four since as a group they have not yeat reached eight in their counting skills. The children count and tap as each small circle is indicated.

e. The drum is used with a soft beat, first by the instructor and then by the children.

f. All of the circles are placed on the chalkboard in the following pattern:

g. The pattern is clapped and tapped by the group and by the individuals.

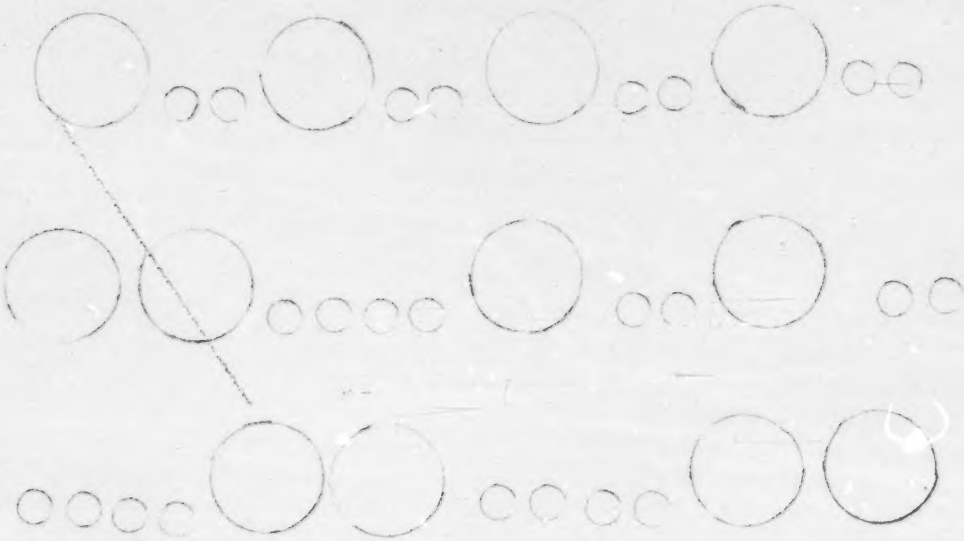
h. The drum is used to beat loud and soft beats to correspond to the large and small circles in the pattern.

i. After the children have clapped as a group and individually and the drum has been used by the instructor and the

children, the circles are rearranged in the following pattern:

j. The procedure of clapping and drum beating follows as for the first pattern.

k. Other simple patterns can follow with the same procedure.



A record with a strong four beat can be used with the claps and drum to begin to give a basis for progressing to a more accurate time duration relationship; the big circles taking the value in time of a quarter note and the small

values are not introduced to the children with their metric values, but the difference in slowness and quickness can be seen and felt.

Rhythm sticks or other percussion instruments may be used in the same manner as the clapping and drum. The feel of

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the vibration of the sticks, for example, seems to intensify the feel of the rhythm.

3. The large circles are placed on the floor. A starting bar or tape will help so that the first circle does not lose its beat in the child's eagerness to stand on it. It is well to still use the plastic adhesive to minimize the slipping of the circles.

   a. One large circle is placed, counted and clapped. The same procedure is followed in placing the circles on the floor as was used on the chalkboard. The circles are spaced to the stride of the children participating so they can stomp from one to the other easily with a slow marching rhythm.

   b. The instructor demonstrates by stomping on each circle and beating the drum with each stomp.

   c. The children take turns stomping on the circles. In the beginning, the instructor can hold the child's hand and pump to give emphasis to each stomp, or encourage the child to transfer weight from one foot to the other as he steps from one circle to the other. Or the instructor can give a gentle thump on the back or shoulder, or other added stimulus to underscore the four big beats.

   d. The big circles are picked up and the little circles placed on the floor, counted, clapped and drummed.

   e. The little circles are placed close together so that it is necessary for the children to tiptoe in order to step on each of them. The children are helped to make the tip-toe steps quickly. Again, whatever stimuli are helpful are used to underscore the eight light quick beats.

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f. All of the circles are placed on the floor in the same development of patterns as was used on the chalkboard. The children are helped to stomp and tiptoe, clap and beat on the drum or other instruments and follow the accompaniment of the records.

g. When the children are capable of independent response to the patterns, they can arrange the circles in an infirite variety of patterns of their own, and clap, beat, or stomp out the rhythms.

4. The use of circles can then be related to the rhythms of speech phrases. These phrases are those that are being used in their other studies. For example, "Where's the ball?"

Father Bear, Mother Bear, Baby Bear

Their own names: Elizabeth Jones

Happy birthday Tommy

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The Red Balloon

Although the rhythmic development was the primary purpose of this technique, there are other benefits resulting from the necessary eye-foot coordination. Also involved are problems of laterality, posture and balance.

* Media Services and Captioned Films
Division of Educational Services
United States Office of Education
Washington, D.C. 20202

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** Plasti-Tak or Holdit, available in any supply or school supply stores

BASIC WORK WITH THE AUTISTIC CHILD

In working with a child who has autistic tendencies, it is necessary to be able to improvise on and digress from the stated material. In other words, creativity and patience are required pre-requisite for this specialized field.

Speak slowly and clearly because autistic children do not understand much language. There is little, if any, speech.

In the beginning you may only be able to work about ten minutes with the child but eventually you can extend the time to thirty minutes.

Use the exercise as listed in the infant and primary notes but only on a limited basis.

SUGGESTED LESSON

Attempt to persuade the child to remove his own coat and shoes.

Sit on the floor or chairs facing each other. Probably the floor is

better in the beginning so that you can maintain some control.

Holding the wrists - gently, softly clap his hands together two times- then stroke your face with his hands. At the same time, attempt to make eye contact - repeat several times.

Touching his hands to his head while saying the word - his ears - his eyes, etc. identifying parts of his body.

Swing arms up and down to begin to teach directions.

In working with isolated movements, the child may be able to successfully control head, hand or foot movements if you treat these parts as seperate from himself.

Example: "Foot - I want you to go round and round."

"Head - turn side and side"

A reward of an M and M or similar goody, popped into his mouth, is sometime effective when he can accomplish something on his own. It is important for the teacher to remain in control. The student will, many times, object to working but must be encouraged (not forced) to continue with the directed activity. This is just the beginning - eventually you will be able to work up through the basic primary work.

In working with an autistic child - you should discover any particular thing that helps you to get through to him, please share it with us. This is a new field of endeavor and is in the experimental stage. We in turn, will share with you any new ideas we find to be successful.

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ROUTINE OR CREATIVE MOVEMENT

If you are not a dancer this part of your class time could give you some problems if you are not prepared. You will note in the lower levels imagination is essential. You use chiffon scarves with the very young. As the children grow older they can be a bunny, snowman, frog, turkey, elephant, airplane, soldier, wind, rain, caterpillar or just about anything. A story about what you would like for them to become is helpful. Talk about it. Show them a picture if you have one. Most of all make this a time of self expression for each child and make this a fun time!

As these children grow older, we must change too. Older children love the rock music, so why not allow them to dance or move to it during this part of the lesson. Listed next are a few routines along with the record. In teaching a routine or dance to a group remember, show them, use little speech and praise them when they do a good job.

REMEMBER - THIS IS FUN TIME!

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WASHINGTON SQUARE DANCE - Dance Party Fun Time H.L.P. - 3076
Children's Music Center, Inc.
5373 West Pico Boulevard
Los Angeles, California 90019

Do routine with partners in circle. Partners face each other.

8 counts Intro.....Bounce (knee bends) 4 times. Count 12-34-56-78.

Toe touch up, toe touch together, toe touch side, toe together.

Change weight, repeat all on other foot. Repeat all from bounce.

Side together, step side kick repeat to other side, 4 times.

Walk (toward partner) 2 times (2 counts to each walk). Walk back 4 times - 1 beat to each step 5,6,7,8....roll wrist. Repeat again.

Bounce's (knee bends) slapping legs with hands 4 times - R-L-R-L - count 1,2,3,4,5,6,7,8.

Hip and wrist roll 1,2,3,4,5,6,7,8. Repeat again.

4 step-toes (changing feet). 4 hand-claps sways (clapping over head). Repeat

4 step-toes. 2 hand-claps body sways toward floor. All circle right to next partner.

Repeat all from top a second time. Repeat all a third time up to--- side together, step side together kicks only 2 times this time, then 2 walks forward, count 2,3,4,4 walk back 5,6,7,8 (wrist circle) bow to partner.

"KITTY KAT" ROUTINE - Q.T. Record Number 504

Intro.....sway from side to side (8 counts)

Point finger (right hand) singing: Kitty Kat where are you hiding?

Bring right hand up to forehead as if looking for someone and sing: I have looked for you all day.

Marching in place, put hands in front as if holding bike bars and sing: On my bike I've been out riding

Both hands cupped around mouth as in calling, moving body side to side sing:

Right hand on forehead in looking position again sing: Kitty Kat

Repeat again with right hand

Waving arms toward self sing: Hurry back

Put right hand under chin with left arm under right elbow singing: Gee, I miss you so.

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Change to opposite hand singing: My pretty Kitty Kat.

Dance....Start feet together....point forward back together (4 times) changing feet each point starting on right foot.

Raise up a little on toes stretching hands over head and up and down (4 times)

Repeat the 4 point - then step to right side together....clap hands and jump on both feet together.

Repeat side step together to other side and clap, jump and bow.

LET'S MAKE BELIEVE (Bunny Routine) - Qt. Record #504A - Record can be ordered from: Loshins - Cincinnati, Ohio

Sway body - 16 counts - 16 counts - side to side

SONG: Sing song -

Let's make believe (shaking finger) (right hand) (point to self)

We are bunny rabbits (on rabbits put both hands up like form of bunny ears) and hop, hop, hop aroung (hop in circle)

We must hop softly (shaking finger again)

For as you know (shaking head down and up)

Bunny rabbits never make a sound (shake head in no-no way) no-no.

So hop, hop, hop, hop (hop on both feet - hands for ears

Sh! Sh! (finger on lip)

Repeat hop and Sh! again.

We must hop softly (tiptoe and finger on lip)

For we know bunny rabbits never make a sound - no-no (hop in circle then shake head on no-no).

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DANCE: Slides to right side (arms stretch to side) 1-2-3-4 3 hops (hands for ears)

Repeat all to other side.

Skip forward right foot, skip forward left. Hop back (both feet) 3 times.

Repeat again.

Right heel out in front - back together

Left heel out in front - back together.

Repeat again on last together bow forward.

DANCING BEAR - OT Record - 504#A.

Into count 1&2&3&4. Partners facing one another.

Song---Shake right finger (next to thumb) at partner, (singing) Dancing Bear wave both hands to self (singing) come - touch thumbs to self (singing) with me.

(Shake left finger at partner) - singing - it's such fun just (put both hands up (palms toward partner) (singing) wait and (drop wrist down) and (singing) see.

Right finger up (singing) first you must (take partners hands) on (singing).

Take both my hands. (Then turn around together (on singing)

Then turn around (when singing Step 1 2 3 you run back to

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DANCE....(Still holding hands) slide together to side 1 & 2 sway 1 2 3. (Repeat other way) (Step right foot toward each other) (point left front) (Step left foot back, point right back. Walk, walk (in circle) run 1 2 3 (facing each other again)

(drop hands holding) both slap hands to legs 1-2, clap own hands together 1-2 clap (right hands to partner's right hand 1-2 clap left 1-2 (Repeat)

Slap both hands on own legs (1) clap own hands together (1) clap both hands to partners hands (2) (Repeat)

Hold hands walk, walk (around) and run 123 bow to each other.

JUHDA POLKA - Hoctor 3076 A. (Use Tambourines and Shakers)

Intro (4 counts)

Straight line (side by side) - 8 walks (2 counts each walk) shaking shakers to right 2 left 2 up right 2 left 2 down). Slide side (left people slide left) (repeat) (right people slide right) (Wheel chairs people or others who can't slide side (circle tambourines or shakers - same count (as slides 1-2-3-4 one way and other way).

RUN in own circle (or wheel chair) 1-2-3-4 right then left (repeat) stop facing partner. Shake shakers (bouncing legs) to (everyone) right - 1234 then left 1234 then left 1234 then go around each other (dosi-do) 8 counts (repeat) 16 walks (like beginning only) right side people form inner circle. Left side people form outer circle. Inner circle slides 8 times right and 8 slides back left., (while) outer circle slides 8 times left and 8 slides back right. All in wheel chairs circle shakers same (count 8 one way and 8 other way)

Everyone runs in own circle to right then left. (4 each way)

Stop facing partners....right heel shake shakers (4) left heel shake shakers (4)

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(Repeat). Go around each other (dosi-do) 8 counts. Form back to beginning (side by side) circle and run (shaking shakers till music stops) (about 16 counts)

WHAT'D I SAY ROUTINE - Dance Party Fun Time - H.L.P. - 3076
Children's Music Center, Inc.
5373 West Pico Boulevard
Los Angeles, California 90019

Group Line....16 count intro

Head turn right side front, Head turn left side front. Repeat head - both again.

2 Head circles right, 2 head circles left. 4 turkeys (chin stretches) forward.

Right shoulder stretch back and up circle shoulder back 2 times. Repeat on left shoulder. Circle both shoulders back - circle both shoulders up and forward.

Stretch to right side (arms stretch out to side) right foot to side 1-2-3-4 feet together. Repeat to other side. Stretch arms side click fingers 1-2-3-4-5-6-7-8 over head. Click fingers and bounce knees 1-2-3-4-5-6-7-8 down toward floor.

Stretch to right side (arms stretch out to side) right foot to side 1-2-3-4 feet together. Repeat other side.

Hip wiggle 1-2-3-4-5-6-7-8 walk (in own circle) 1-2-3-4 clap hands over head.

Repeat another time.

Jump up, jump back boogie walk up 2-3-4. Jump back, jump up boogie walk back 2-3-4.

4 toe touch together (changing feet) forward. 4 toe touch together (changing feet) side. 4 toe touch togehter (changing feet) back.

4 toe touch together (changing feet) side. Stretch to right side

(arms stretch to side) right foot to side 1-2-3-4 together. Repeat to other side.

Kick right foot to left together, kick left foot right together. Raise right foot up to left knee, together, then raise other leg same way. Hit floor with right hand then left hand, then right hip and left hip. Wiggle hip 1-2-3-4. Repeat all again.

Fast walks forward 1-2-3-4 touch right toe side together 5 & 6, then left side together 7 & 8. Fast walks backward same count and same toe side together, touch and count. Keep turning right doing same as above, right side, to back, left side, and repeat forward again and backward. You make a complete circle doing this step.

BASIN STREET BLUES

16 Count Intro....Count 1-2-3-4-5-6-7-8 1-2-3-4-5-6-7-8

Knees together - bounce knees 1-2-3-4. Point right foot side together 5-6. Point left foot side - side together 7-8. Repeat again. Swing arms on (bounce's) up and down - point right foot use right hand side and also left.

Jazz walks forward 1-2-3-4. Shake shoulder (right) 5-6 shake left 7-8 (repeat)

Step (right side) together - small kick. Step (left side) together - small kick (Right) step back (toward side) (Left) cross right step (side) touch (hold) arms over head on (hold) arms over head on (hold) touch (Left) step back (toward side) (Right) Cross left step (side) Right touch (hold) arms over (repeat right and left again) Right (after last touch) cross Change (or Ball Change) (left) Cross (repeat both ways again) Turn (right 1-2-3-) arms down on 4. Turn (left) 1-2-3- (arms up on 4). Repeat both ways again

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Circle (right knee) 1-2-3- change over to left knee on 4. Circle (left knee) 1-2-3- (change over to right foot) and (right cross point (left foot side (left-cross point (right foot side) (repeat both again.

Slide on (right foot) dragging (left foot) 1-2-3-4 Slide on (left foot) dragging (right foot) 5-6-7-8 4 fast slides (right foot) slide 1-2.

Repeat again.

Turn (right) 1-2-3- arms up on 4. Turn (left) 1-2-3 (arms up on 4)

Repeat both ways again but on last 4 count bring legs together.

WHAT TO DO DURING A SEIZURE

1. Do not restrain the child's movement any more than is absolutely necessary to protect her from hurting herself. Loosen her clothing. Keep her away from any radiators or other hot or sharp objects. DO NOT FORCE her mouth open and DO NOT FORCE anything between her teeth, but if the mouth is already open you might place a soft object (a folded handkerchief will do) between the side teeth, and turn her on her side so that the saliva can flow out of her mouth. DO NOT put fingers in mouth. Call office for assistance.

2. Treat the occurrence matter-of-factly, and explain to the other children that there is no danger, that the child will not hurt herself and that the seizure will be over in a few minutes. Child will be taken to a quiet area.

3. After the seizure stops and the child appears to be relaxed, let her sleep or rest quietly in a place where she will not be disturbed. It is a good idea for the child to attend the remainder of her classes when she is sufficiently composed.

4. It is not usually necessary to call a doctor unless the attack lasts more than about ten minutes or is followed almost immediately by another major seizure.

   However, the parents should be notified that a seizure has taken place, and this is particularly important in the case of a first seizure. The parents should know so that the family physician may be informed in the event that it is necessary to alter the child's medication.

5. Often, the occurrence of a seizure in the class may provide the teacher with an opportunity to help prevent the child from becoming isolated or an object of ridicule from other pupils. If the teacher is calm and can offer a brief and simple explanation of the event the other children will be helped to understand the nature of their classmate's illness. Thus, they are more likely to grant her the acceptance so important to every child.

6. In describing the seizure to parents, physicians or supervisory personnel should try to be as accurate as possible. An accurate description of any seizure is important to the physician treating the child.

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